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can never have compared it with the original, had the impudence to assert that it was "an almost word for word translation of Zola's bestial book." Headers who had never seen Vizetelly & Co's catalogue were also allowed to infer that the firm traded exclusively in "pornographic literature," Now, in that catalogue, two hundred and forty works were enumerated, and the Zola volumes were eighteen in number. But it may be said that other books were denounced also, the translations of Flaubert's "Madame Bovary" and "Salammbô"; Goncourt's "Germinie Lacerteux" and "Rene'e Maupérin"; Gautier's "Mile, de Maupin"; Murger's "Vie de Bohème"; Maupassant's "Bel-Ami" and "Tine Vie"; Daudet's "Sapho"; Paul Bourget's "Crime d'Amour" and his "Cruelle Enigme," which last the firm had issued in consequence of a laudatory notice in the staid old "Athenaeum," surely the last journal in the world to recommend anything suggestive of pornography. But counting even all the works belonging more or less to the French realistic schools which Vizetelly & Co, issued, one reached only a total of about thirty, leaving some two hundred and ten books of other classes. Thirteen of those were certainly volumes of "The Mermaid Series of the old

Dramatists" which some anonymous scribes likewise regarded as " pornographic " in that hour when cant and hypocrisy poured venom on virtually every form of literature that had not received the *imprimatur* of Pecksniff & Company.

The public having been prepared for developments, the question of " pernicious literature " was brought before the House of Commons by one of its members, Mr. Samuel Smith, who sat for Flintshire. He had married the daughter of a clergyman, and had a reputation for extreme piety. He